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These extracts, necessarily weakened by translation, show a considerable poetic genius in the composer, although their subjects, referring, as they do, to the personal history of the party in whose language, to the composition, are almost unintelligible to one not familiar with the language. In the last extract, the first two lines, refer to the manner in which Pando eluded, by swimming across a river, the pursuit of his enemy Lingang; the third to his great wealth (in cash); the fourth to his overcoming of the aforesaid Lingang in a battle with him.

The musical instruments used by the Zulus are few and very imperfect. One of the most popular is a kind of drum, which, by its deafening clattering of some of their songs. They have also a rude horn, from which the top has been removed, and which, when blown, produces a shrill sound, the notes of which, pieces of shell are attached, and which, when they are struck, give forth a rattling noise. Then they have an instrument

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EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

WE would call the special attention of our readers to the articles of Mr. Joseph Bennett, the eminent English critic, on "Observation of Music in America," the first of which appears in this issue, and which we shall republish as fast as they appear. The Scottish bard sang:

"Ah wad some pow'r the giftie gie us
 To see oursel's as others see us
 'Twa'd frae mny a blunder free us
 An' foolish notions."

and we do not wish to have our readers lose this opportunity to see American music through English eyes. True, it may be through English spectacles; Mr. Bennett may be mistaken in some respects, or if he is not, we may think he is. Be that as it may, we can only gain by reading his views. When the entire series of articles has been published, we shall take the liberty of briefly reviewing them; in the meantime we trust our readers will give these articles the attention they deserve.

IN an editorial in his paper, *The Etude*, Mr. Theodore Presser says: "Normal or Summer Music Schools have been arraigned by one of the leading music journals. Why? No one can tell. Neither the editor, nor any one of those whose adverse opinions were published know what they are in fact. Many of the so-called normals needed just such a showing up as given by our worthy contemporary, but to attack the principle is nothing less than to condemn education itself. For a Journal of Education to denounce the summer normal schools for literary teachers would be considered the height of folly. The fact that considerable humbug connects itself with music schools only proves the principle."

We had hardly read this far when we began to look for the "milk in the cocoanut" and presently we struck a copious flow of it, for Mr. Presser informs his readers that he believes the place to hold a summer "normal" is in a large city (Mr. Presser lives in Philadelphia) and announces that in future issues he will give particulars of a summer music school to be held the coming summer.

We regret that our articles (for it is to us that the professor refers) were not plain enough to enable as intelligent a man as Mr. Presser to understand why we opposed the system. We thought that when we had demonstrated that "music normals" were run on false pretenses and developed little but pedantry we had shown a sufficient why. Still we are pleased to know that, in the opinion of Mr. Presser, "many of the so-called normals needed just such a showing up" as we gave them.

Perhaps if our friend *The Etude* had expressed his entire thought he would have said: "All previous 'normals' needed just such a showing up, but are going to get up something better."

Now we have never said that nothing can be learned in four, six or eight weeks, but we have said and we still insist that a six years' course of systematic study cannot be compressed into as many weeks of musical "drumming."

If Mr. Presser can lay out a six or eight weeks' course that will embrace what can be taught in six or eight weeks, and will so publish it, we shall have nothing to say save to pity his purse, for he will find that the musical charlatans who teach the whole art and science of music in half the time will have the pupils and the shekels while he will have solitude even in a city as large as Philadelphia.

We shall await Mr. Presser's announcements with interest. When they appear, if they are such as we think are sensible and feasible, we shall take pleasure in saying so; if the contrary, we shall feel the freer because he has criticized our former articles, to make his promise the text on which to preach another little sermon on what Mr. Presser would probably call "What we don't know about musical normals" even though he may repeat in defense that mystic and to us incomprehensible utterance that "The fact that considerable humbug connects itself with music schools only proves the principle."

MEMORY IN MUSIC.

THE phenomena of memory present to the metaphysician one of the most interesting subjects of study. Although memory is not the highest of the powers of the mind, it is that on which is based the consciousness of the continuous identity of both ourselves and surrounding objects and without which, therefore, we could hardly be certain of our own existence. If, on the one hand, those who were but little more than idiots, have not unfrequently exhibited a marvelous development of this faculty, on the other it is easy to see that without it the greatest imaginable genius would be an imbecile, whose life, experience and thoughts would necessarily be limited to the present instant. Reasoning, judgment, must proceed from the known to the unknown, but if what was known one minute were forgotten the next, there could be no series or accumulation of facts upon which to exercise our judgment or reasoning powers. This is the case, it is easy to see the importance of possessing a retentive memory. Geniuses have usually been endowed with remarkable memories, at least in the direction demanded by their occupation. It is related of Napoleon, Alexander and other leaders of men that they never forgot the humblest individual they had ever known; in other lines, eminent men have usually shown themselves possessed of a mass of knowledge on the subjects to which they devoted themselves that testified to the extent of the work done by their memories. In music also, unusual genius has ordinarily been accompanied with an unusual musical memory. Mozart, the musical genius *par excellence* had a wonderful memory. On Wednesday of holy week, 1770, (being then just fourteen years old) he attended a rehearsal of Allegri's famous "Miserere," and on returning to his room, wrote it all down from memory so accurately that when he attended the service at the St. Stephen Chapel on Good Friday, with his manuscript concealed in his cocked hat, and followed the singing as it proceeded, he had to change but very few notes. Not long afterwards he sang and played it with such exactness that Cristoforo, the principal soprano, who had himself sung it when Mozart had heard it, declared his performance perfect.

Verdi, when a lad of eighteen, overcame the prejudices of an orchestra of veterans against a mere stripling as conductor, by throwing his score under his desk and conducting from memory an entire opera, which they knew he had first seen but a few days before. Hans von Bülow not only plays almost all the selections on his piano programmes from memory, but leads all his orchestral performances in the same manner.

While musical geniuses are usually possessed of a remarkable memory for music, the possession of this power as a gift of nature, not only is not a sign of musical eminence, since it is possessed in a high degree by such idiotic automatons as Blind Tom, but it is one which can be acquired by the most ordinary minds. We have just spoken of von Bülow's leading the Meiningen orchestra from memory; this is not all, the entire orchestra, which is certainly not made up of prodigies, play through programme after programme without a scrap of paper before their eyes. In other words, they also have memorized symphonies with all their intricacies.

How far is playing from memory to be recommended? It has, we think, advantages and dangers. To begin with the latter: playing from memory is not unlikely to degenerate with the large majority into "playing by ear," by which we mean playing an imitation of the composition, in which the melody is perhaps given correctly enough, but the harmony is more or less incorrectly improvised, a method of playing that leads to slovenliness of execution and the destruction of the finer musical feeling and expression. Again, there is danger that through the iteration and reiteration of a few phrases at a time, the all-important practice of sight reading may be neglected and the ability of the musician to become immediately acquainted with the contents of a musical composition, impaired or lost. Finally, and as a result of the preceding dangers, there is danger that memorizing musical compositions will tend to an undue limitation of the performer's *repertoire*. Supposing, however, these divers dangers to have been avoided, the advantage of having memorized a composition for public performance cannot be denied, provided the memorizing has been so thorough that the composition can be recalled without effort. The advantage of memorizing a composition for public performance lies in the fact that, for all practical purposes, our power of attention or mental concentration is a fixed quantity at any one time, and whatever sum of attention is given to deciphering notes must necessarily be subtracted from the attention that is given to expression and execution. Upon the other hand, if the composition be not so thoroughly mastered that it recalls itself, so to speak, that it flows from the memory without an effort, the attention must be directed upon the recollection, fear that the memory may prove treacherous at some critical point, further distracts the player, whose thoughts are scattered at the very effort at concentration, and instead of increased freedom we have increased embarrassment, a total lack of expression and an inferior performance. We shall not here attempt further deductions, nor advise either in favor of the practice of memorizing music or against it, since in the abstract it is neither good nor bad. The circumstances, aptitudes, acquirements and tastes of each individual musician should be his guide in this matter.

TELL your friends about this magazine; explain to them that each number contains in music more value than the cost of a year's subscription. Then ask them to read the contents of any number and tell you whether they can afford to linger do without the regular visits of KUNKEL'S MUSICAL REVIEW.

pass all others; the more easily because backed up by a numerous, influential and increasing German element in the population.

Assuming that the conclusions just arrived at be correct, grave reflections arise out of them. We see, for example, a young nation at its most immature, and yet, in the hands of its rulers, the hands of aliens, who are shaping its taste by foreign model rather than in accordance with its own instincts. It is a crying shame, and it is to this: Looking at the condition of the art in England, an old and fully developed Anglo-Saxon nation, we find a rampant groping for the effect of distinctive musical instinct and prompting. I grant that the superficial observer would find an abundance of music in England, but it is not deeper and closer the reply is indeed easy. The entire national energies of England were absorbed in the building of an empire, we were amongst the most musical of European peoples. In composition there were hardly any other—we held our own, with the best, and maintained our position till Puritanism came, and then we were driven to our wealth on the other did their deadly work. Then, as everybody knows, the alien came in to provide us with a new music, and we were not disposed to furnish it for ourselves. We have since been to a large extent Germanized, anticipated, and surpassed by the Germans. Our experience through which America is passing. Now a race can no more change its nature than an animal, and it is not to be expected that music may be held down, but no force can eradicate them, and the British capacity for music, which alone so far has been able to stand up to the force of the redemption that seems, indeed, close at hand. Its renewed development must, in the nature of things, be a thing of the future. It is in the national musical utterance and give us once more our own dialect. As with Anglo-Saxons, those who have gone across the sea. I may be told there is one real musical utterance, and that that is the only one that can be called music. Hence. As respectfully as possible, under the circumstances, I beg to reply that men who would say that is the only music that can be called music in the world that can be called music in a particular sense has its own dialect. The music of the Anglo-Saxons, the music of the Germans, or that of Germany with the music of France, differ in character and mode of expression the more they are separated from each other. I will suffer from all. This is well. We want no pre-Babel uniformity in the musical world, where "one language" is the only one that can be called music. The question is whether every nationality possesses the power to develop a distinctive musical utterance, and if so, whether it is possible to have own affections. Arguing from the known to the unknown, there is reason for believing that, under the same conditions, the music of the Anglo-Saxons, even England has done so. The works of our old church composers bear unmistakable stamp of originality, and the music of the English church music occupies a conspicuous place in the history of our national and patriotic ballads are things of the past, but it is enough for the present argument, and I shall assume that in the distant future, when the music of the Anglo-Saxons, the music of the English shall have consolidated, and the nation shall have had time to develop art, there will be such a thing as a distinctive musical utterance. In this assumption, it cannot be considered as a thing of the field we expect to bear the crop is occupied by a single plant, and the preparation of the soil is a new fashion and dropped the old one. At present, unquestionably, the German music, far as that may be done by the people at the distance of time which separates us from the future, is the likely the American music will take form.

Our speculation now goes a step further. Having regard to the conditions already set forth, what class of German music should we expect to find "exhibited" in the United States? Clearly not that of an "speaking" variety, which demands a certain classical training and a respect for its appreciation; nor that which appeals to intellectual perception rather than superficial feeling. A young and hasty nation, engaged in the rough work of erecting its house and clearing its lot, is no more likely to cultivate the arts than it does to invest in material form. It ranks among the resources of unproductiveness which the healthy instinct of a people baying hard work on

its hands cannot tolerate. Nor is the character-
istic restlessness of Americans favorable to the co-
dification of mind which finds delight in the cir-
cumstances of life. The American mind, in cir-
cumstances if I may indulge a fancy of my own,
say so or against this. Americans live and move
as if they were being in a stimulating atmo-
sphere which they expect to leave. They expect
time they pass their fingers through their hair
normally at high pressure, their relaxation—
the time they are at rest—is at low pressure.
pressure to a higher. English people are often
amused at the lightning speed with which the
American mind moves. They are not so when
they see here and there a giraffe, like Shakespeare's
goat, they would "put a circle round the earth
in walking." They are not so when they see the
futility of existence. They would not be themselves
under a slow and humdrum routine, and by their
restlessness they are largely determined. Society is a whirl of
excitement; a drive is not a sedate English progres-
sive. The American mind is a whirlwind, it is
having the blood of "25." The American mind
pleasure are genuine goosey trottings covering de-
grees of longitude or latitude by the score, popular
and the American mind is not so. The American
that seem on the verge of disorder, newspaper re-
ports are spiced, fill they taste, to a foreman
and the American mind is not so. The American
sensational novel circulates by the million, and
from the stage of real life to that of the antic is
not so. The American mind is not so. The American
Music cannot escape the universal stress. We
should expect it to be in demand, but of a sort—
the American mind is not so. The American
centers; send thrills down the spine, fill the ear
and brain with stimulating noises, and rouse the
senses to the consciousness of the terrible. This
is the condition of the American mind. The
American mind would certainly not be healthy.
Art is not born of turmoil, nursed by the light of
the sun, and the American mind is not so. The
and which the inwardness of humanity most
easily finds its way outward, and the soul asper-

As regards musical literature, included in musical criticism (which is sometimes not literature), we should expect to find it largely in the hands of the younger generation, and this is in fact the case. Assuming this, its character would not be difficult to forecast. We should look to it for earnestness, for a certain amount of dogmatism, for a few lines, and lack of the wide culture only to be found where sympathies also are wide. To some extent, it would be a reflex of the general character of literature and journalism, a reflex of the mingled shrewdness and humor which the native American brings to his literary criticism. It would be a reflection of life. As a critic, he would largely lighten the ponderosity of the German, and know less, perhaps, of the subtleties of the French. He would know himself in reflective mazes; would never boast of having studied "physiological psychology," would not be sure of the value of the microscope; would try honestly to see good in all things; because being the special champion of none. How, then, will it appear in the proper place.

[illegible]

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BE YOURSELF

must be ourselves in whatever we do, whether it be piano playing or anything else. We must exhibit an individuality of our own (not as a goal, but as a by-product), else, be they ever so admirable! If we would exert a pronounced influence and make our own mark, we must first of all not regard this quality as being inconsistent with a correct and true interpretation of the intention of the composer. It is not possible to not only lose one's self in music, but yet not put entirely away individuality. I do not mean to say that this is a simple matter. It is just this individuality that distinguishes us from our fellows, and needs to be fostered and enhanced. I have a very good example. I receive letters from my friend, I want to recognize his familiar sign—manual—not a piece of music, but his handwriting. I want to hear him talk, I want to get his ideas and see as he sees, in order to a further improvement of my own. I want to know his mind, his feelings, his inexpressible thing, but it goes just so far and no farther. I would rather hear a performance that recognizes the composer and insists that the technical one, be it ever so perfect, is devoid of these vital qualities. And I would gladly tolerate a bad performance, if it would be carried away by the performer on a high wave of emotion, grandeur, or floated along on an enchanted stream, than to listen to beauty, a thousand times more, that is devoid of all this, a barren peak, a glacial performance. The high priest of the former is Rubinstein, that of the latter, I think, is von Bülow, the inflexible technician. It is needless to say, which of these great players is my ideal.

A WORD FROM A LEADING VOCAL TEACHER

SEE in your last issue a criticism on the singing of Miss Simon. I am glad, because her example is a bad one for young singers and students. It seems to me that our so-called *best* singers are not always careful to take their tones on the pitch, but glide or "swoop" to them, particularly if the pitch is high, and the word a difficult one to sing.

Not long since I read in one of our leading musical journals, a criticism of one of the world's greatest artists, in regard to this very point, and asking it some things ought so to be. A great singer can afford to drop, perhaps, to slight one or two of these minor (or points or technicalities, but *ought she*? It seems to me that she *ought* to. I am afraid, in addition to the defects mentioned above, she might be inclined to attack, and good phrasing be made to enunciate clearly and pronounce well. Not only because young singers take them as authority, but because either of these defects—pardon a repetition—poor attack, incorrect phrasing, too frequent and audible breath-taking, poor enunciation and phrasing, and poor enunciation, may mar the beauty of the work and detract from the pleasure of the listener.

ST. LOUIS, Feb. 27, 1885. AN "OLD" SINGER

[illegible]

"Well, I was! I tell you what it is now, my mouth is all sore a-strainin' to keep my face straight. And if it hadn't been for the women, I'd laughed right out in meetin'."

LE ROUET.

(SPINNING WHEEL.)

Antoine-de Kontski Op. 325.

Introduction.
Presto. $\text{♩} = 100$

il canto ben marcato.

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

First system of piano music. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the first, second, and fourth measures, each accompanied by a sun-like symbol. Fingering numbers (1-5) are indicated above the right-hand notes.

Second system of piano music. The right hand continues the arpeggiated pattern. The left hand accompaniment changes in the second measure. Pedal markings with sun-like symbols are located under the first, second, third, and fourth measures. Fingering numbers are visible above the right-hand notes.

Third system of piano music. The right hand continues the arpeggiated pattern. The left hand accompaniment changes in the second measure. A fortissimo (*ff*) dynamic marking appears in the third measure of the right hand. Pedal markings with sun-like symbols are located under the first, second, third, and fourth measures. Fingering numbers are visible above the right-hand notes.

Fourth system of piano music. The right hand continues the arpeggiated pattern. The left hand accompaniment changes in the second measure. Pedal markings with sun-like symbols are located under the first, second, third, and fourth measures. Fingering numbers are visible above the right-hand notes.

Fifth system of piano music. The right hand continues the arpeggiated pattern. The left hand accompaniment changes in the second measure. A fortissimo (*ff*) dynamic marking appears in the first measure of the right hand. Pedal markings with sun-like symbols are located under the first, second, third, and fourth measures. Fingering numbers are visible above the right-hand notes.

Musical score for "The Wind" by John Williams. The score is in 3/4 time and consists of four measures. The piano part is in the right hand, and the pedal point is in the left hand. The piano part features a melodic line with various ornaments and a final cadence. The pedal point is a sustained bass note. The score is marked with "Ped." and a star symbol.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures. The first measure contains the vocal melody and piano accompaniment. The second measure features a piano solo with a 'Ped.' (pedal) marking and a '3' indicating a triplet. The third measure continues the piano solo with a 'Ped.' marking and a '3' indicating a triplet. The fourth measure concludes the piece with a 'Ped.' marking and a '3' indicating a triplet. The piano part includes various ornaments and trills, and the vocal part includes a 'Ped.' marking and a '3' indicating a triplet.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues with chords and single notes, and the left hand maintains the eighth-note pattern. Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand features more complex figures, including triplets and sixteenth-note runs. The left hand continues the eighth-note pattern. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues with complex figures, including triplets and sixteenth-note runs. The left hand continues the eighth-note pattern. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues with complex figures, including triplets and sixteenth-note runs. The left hand continues the eighth-note pattern. Pedal markings are present below the bass staff.

FANTASIE - STÜCKE.

III

Moderato grazioso. $\text{♩} = 72$.

Ernest R. Kroeger.

The musical score is written for piano and features a variety of musical notations including slurs, ties, and dynamic markings. The first system consists of six measures. The second system also consists of six measures, with the first measure marked 'Or' (Orchestra). The third system consists of seven measures, with the last measure marked 'rall:'. The fourth system consists of six measures, with the first measure marked 'a tempo.', the second measure marked 'rall:', and the last measure marked 'a tempo.' and 'mf'. Pedal points are indicated by 'Ped.' and asterisks below the bass staff in each system.

The image displays a page of musical notation for a piano piece, likely a transcription of a contemporary work. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by complex, often chromatic, melodic lines and dense harmonic textures. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff in each system, indicating sustained pedal points or pedaling techniques. Dynamic markings include 'cres.' (crescendo) and 'rit.' (ritardando). Other markings include 'OP 4' and 'rit.' in the final system. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The overall style suggests a modern or postmodern composition.

*Lusingando.
a tempo*

a tempo

p

Ped. ★ *Ped.* ★ *Ped.* ★ *Ped.* ★ *Ped.* ★ *Ped.* ★ *Ped.* ★

Op. 2

1 2 3 1 2 3, 2 2 2 1
2 3 2 1 2 3, 2 2 2 1
6 4 3 1
2 4 3 1 2 3
5 4 3 1
2 4 3 1 2 3
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Little Boat' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The tempo markings are 'a tempo.' and 'rall.'. The score includes a piano (Ped.) section and a section marked 'rall.'. The music is written for a single melodic line with a piano accompaniment. The piano part consists of chords and single notes, often marked with 'Ped.' and 'rall.'. The melodic line is written in a style that suggests a simple, child-like melody. The score is divided into measures by bar lines, and the tempo markings are placed above the staff. The key signature is indicated by a flat symbol on the B line of the staff.

*L'istesso tempo.
cantabile.*

mf

Ped. $\frac{2}{2} \quad \frac{3}{3}$ ☆ Ped. $\frac{15}{15} \quad \frac{3}{3}$ Ped. $\frac{16}{16} \quad \frac{3}{3}$ Ped. $\frac{6}{6} \quad \frac{4}{4}$ Ped. $\frac{2}{2} \quad \frac{13}{13}$

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes fingerings (1-4), slurs, and dynamic markings such as *f* (forte). Pedal points are indicated by "Ped." below the bass staff. The piece concludes with a final chord and a fermata.

SILVER WAVES.

New, Revised and Improved Edition.

A. P. Wyman.
Op. 222.

Moderato ♩ = 60.

ff *ff* *ff* *ff* *ff*

ff *rapido.* *mf*

Ped. Ped. Ped. Ped. Ped.

TEMA.

p *p* *p* *p* *p* *p* *p* *p*

OP. *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-6. The music is in 4/4 time with a key signature of two flats. The right hand features intricate sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the bass line in measures 1, 3, 5, and 6.

Second system of musical notation, measures 7-12. Measures 7-8 show a change in the right hand's texture with more sustained chords. Measures 9-12 return to the sixteenth-note patterns. Pedal points are marked in measures 7, 9, 10, 11, and 12.

Third system of musical notation, measures 13-18. Measures 13-14 are marked with a forte (*f*) dynamic. The right hand continues with sixteenth-note runs. Pedal points are indicated in measures 13, 14, 15, 16, 17, and 18.

Fourth system of musical notation, measures 19-24. Measures 19-20 are marked with a fortissimo (*ff*) dynamic. The right hand features chords and sixteenth-note patterns. Pedal points are marked in measures 19, 20, 21, 22, 23, and 24.

Fifth system of musical notation, measures 25-30, labeled "Var. I". The time signature changes to 6/8. The right hand plays a continuous sixteenth-note melody. Pedal points are indicated in measures 25, 26, 27, and 28.

Sixth system of musical notation, measures 31-36. The 6/8 time signature continues. The right hand maintains the sixteenth-note melody. Pedal points are marked in measures 31, 32, 33, 34, 35, and 36.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked 'mf' and the last system is marked 'cres.'. The page is numbered '12' in the bottom right corner.

Var. III.

The musical score for Var. III is written for piano and pedal. It consists of six systems of music. The piano part is in the upper staff, and the pedal part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features complex rhythmic patterns and fingerings, while the pedal part provides a steady accompaniment. The score is marked with 'f' (forte) and 'dim' (diminuendo). Pedal markings are indicated by 'Ped.' and include fingerings for the right foot. The score ends with a final cadence in the piano part.

System 1: Piano part begins with a series of eighth notes, followed by a series of sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 4 2 1 2 4, Ped. 4 2 1 3 4, Ped. 3 2 1 2 3, Ped. 4 2 1 2 4.

System 2: Piano part continues with eighth notes and sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 4 2 1 2 4, Ped. 4 2 1 2 4, Ped. 3 2 1 2 3, Ped. 4 2, Ped. 5 2 1 2 5.

System 3: Piano part continues with eighth notes and sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 5 2 1 2 5, Ped. 5 3 1 2 5, Ped. 5 2 1 2 5, Ped. 5 2 1 2 5, Ped. 5 2 1 2 5.

System 4: Piano part continues with eighth notes and sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 5 3 1 2 5, Ped. 5 2, Ped. 4 2 1 2 4, Ped. 4 2 1 2 4, Ped. 3 2 1 2 3.

System 5: Piano part continues with eighth notes and sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 4 2 1 2 4, Ped. 4 2 1 2 4, Ped. 1 2 1 2 4, Ped. 3 2 1 2 3, Ped. 5 2.

System 6: Piano part begins with a series of eighth notes, followed by a series of sixteenth notes. Pedal part consists of a series of eighth notes. Pedal markings: Ped. 3, Ped. 3, Ped. 4.

Var. IV

This musical score, titled "Var. IV", consists of six systems of piano and bass staves. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The piano part features intricate, rapid sixteenth-note passages, often with slurs and accents, while the bass part provides a steady, rhythmic accompaniment. Pedal markings ("Ped.") are placed below the bass staff in each system, indicating when the sustain pedal should be used. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando). The overall structure is a continuous piece with no repeat signs or section breaks.

This section of the score consists of four systems of music. Each system features a right hand with extremely rapid sixteenth-note passages, often spanning multiple octaves, and a left hand with sustained, moving bass lines. The first system includes a dynamic marking of *f* and a *Ped.* instruction. The second system also has an *f* marking. The third system includes a *cres.* (crescendo) marking. The fourth system begins with an *f* marking. The notation includes various fingerings and slurs to indicate the continuous nature of the passages.

FINALE. Tempo di marcia.

The 'FINALE. Tempo di marcia.' section begins with a tempo marking of *- 120.* and consists of two systems of music. The right hand plays chords and rhythmic patterns characteristic of a march, while the left hand provides harmonic support with chords and moving lines. The first system includes a dynamic marking of *f* and several *Ped.* instructions. The second system also features an *f* marking and *Ped.* instructions. The notation includes fingerings and slurs to guide the performer through the march-like passages.

First system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

Second system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

Third system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

Fourth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

Fifth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

Sixth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.).

En-Avant

FRISCH AUF.

(Galop Brillant.)

Robert Goldbeck.

Vivo. $\text{♩} = 88$.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. *

f

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. *

8
leggiere.
p
Ped. *

8
 *

8
Ped. *

8
Ped. *

8
Ped. *

First system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings (1-4, 2-3, 3-4, 4-5) and accents. Bass staff contains chords and single notes. Dynamics include *mf* and *ped.* (pedal). A repeat sign with a first ending bracket is present.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff contains chords and single notes. Dynamics include *ped.* and *mf*. A repeat sign with a first ending bracket is present.

Third system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings (1-4, 2-3, 3-4, 4-5) and accents. Bass staff contains chords and single notes. Dynamics include *f* and *ped.*. A repeat sign with a first ending bracket is present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings (1-4, 2-3, 3-4, 4-5) and accents. Bass staff contains chords and single notes. Dynamics include *ped.* and *mf*. A repeat sign with a first ending bracket is present.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings (1-4, 2-3, 3-4, 4-5) and accents. Bass staff contains chords and single notes. Dynamics include *f* and *mf*. A repeat sign with a first ending bracket is present.

First system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*.

8.....

8 $\frac{3}{4}$ $\frac{2}{3}$

f

Ped. Ped. Ped. Ped.

8.....

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8.....

Ped. *

8.....

8.....

f *f* *f* *ff*

Ped.

ON WINGS OF SONG.

AUF FLÜGELN DES GESANGES.

Words by H. Heine.

Music by Mendelssohn

Op. 72.

2. Veil - chen kichern und ko - - sen, Und
1. Auf Flü - geln des Ge - san - - ges, Herz -

Andante tranquillo.

1. On wings of mu - sic roam - ing, With
2. blue - eyed vi - o - lets ly - ing, Look

2. schaun nach den Sternen em - por,

Heimlich er - zäh - len die

1. lieb - chen trag' ich dich fort,

Fort nach den Fluren des

1. thee, my love, I will glide, Where the gay flow - ers are
2. up to the stars with de - light; There the musk - ro - ses are

2. Ro - - sen Sich duf - ten - de Mähr - chen in's Ohr. Es

1. Gan - - ges, Dort weiss ich den schön - sten Ort; Da

1. bloom - ing On banks by the Gan - ges' tide. Oh!
2. sigh - ing Fond se - crets, like Fays of the night. There

2. hüpfen herbei und lauschen Die frommen klugen Ge-zell'n, Und
1. liegt ein rothblühen der Gar-ten Im stil-ten Mon-den-schein, Die

1. there in a gar-den of ro-ses, While moon-beams calm-ly shine, The
2. light, footed an-te-ropes Lie crouch-ing ready to leap, While

2. in der Fer-ne rau-schen Des heil'-gen Stro-mes Well'n, Und
1. Lo-tos blumen er-war-ten Ihr trau-tes Schwester-lein, Die

cres. cen-do dim.
1. lo-tos flower un-clo-ses Her eye, to gaze on thine, The
2. on in dis-tance gli-ding, The riv-er seeks the deep, While

2. in der Fer-ne rau-schen Des heil'-gen Stro-mes Well'n
1. Lo-tos blumen er-war-ten Ihr trau-tes Schwester-lein

cres. p.
1. lo-tos flower un-clo-ses Her eye, to gaze on thine.
2. on in dis-tance gli-ding, The riv-er seeks the deep.

1. Die 2. Dort

There Re

wollen wir nie - der - sin - ken, Un - ter dem Palm - en - baum, Und
 cli - ning with thee, while night gleams Un - der the spread - ing Palms; We

Lieb' und Ru - he trin - ken, Und träu - men se - li - gen Traum,.....
 woo the pow - er of bright dreams, To shed their heav - en - ly charms,.....

Und träu - men se - - li - gen Traum,
 To shed their heav - - - ly charms,

se - - - - - i - gen Traum.
 Their heav - - - - - ly charms.

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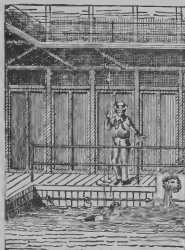
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SEASON, 1885.

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MAY 11th, 1885

I shall not speak of the Chamber concerts this month, for they have been ground out with a steadiness that has been appalling to the critic. Some reviewers have venturot into the bold sport of criticising them without attending them. That this is hazardous is now proved by the fact that Adams is giving a detailed description of a concert which will not come off until the pianist returns from a sojourn in England.

I attended a literary affair at a musical institution last week, which deserves notice. It was held at the Restaurant of Venice, by Prof. Wm. J. Rolfe, the great Shakespearean scholar and librettist of the English Conservatory of Music. Prof. Rolfe has recently been elected to the Society of Music. The Conservatory has a large class in English literature, and the institution is now a university every year. All branches of a cultured education can now be pursued within its walls. A very useful society connected with the Conservatory has been formed in Boston by some of our leading literati, including such prominent workers as Mrs. Livermore and Mrs. Joseph Cook. It is a beneficent club which has for its object the assisting of such students at the Conservatory as have to strive very hard for the means of obtaining a musical education. Of course, among the many thousands of students there are some who pursue their study under the disadvantage of "suspicious string with poverty, and by the material sacrifices. It is to help such as these that the society is formed.

The Boston symphony concerts are gradually nearing their close for the season. The ninth symphony by Beethoven will not be given this year. I am sorry for this, for Mr. Gerike is said to conduct the work superbly. But if the regular routine of Beethoven works is suspended to give entrance to some of the modern school, it is a pity. The performance of Beethoven's seventh symphony was almost a revelation in its flawless beauty. Mr. Rolfe has brought the orchestra so far forward that they can now give fine performances of large new works after three rehearsals. This would seem to indicate that we may expect to have some novelties in the season of 1885, which will be a consummation devoutly to be wished, and now if only a little more care be taken in the selection of vocalists—the singers have not generally been up to the level of the programmes—there will not be any murmur heard from

PHILADELPHIA.

PHILADELPHIA, March 24, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:

During the past month concerts were more numerous than during any of the preceding months. Each week has brought us St. Matthew's was produced in the Academy of Music by the Cecilia Society on March 12. For the first time in this city. The chorus consisted of two hundred and fifty and the orchestra consisted of fifty odd instruments. Considering the extreme difficulties of this gigantic work, the results may be said to have been extremely good. The soloists were, Miss Tenore, soprano; Miss Wiant, contralto; Charles Highbrough, tenor; and Meira, Heinrich and Hupham, basses. Joseph gave three piano recitals at the Chestnut Street Opera House during the past month. His concerts were characterized by that remarkable skill and grace for which he is distinguished. Among his selections were Beethoven's op. 51 and 57, also works of Schumann, Schubert, Mendelssohn, Chopin and Liszt. It is certainly to be regretted that we have so few of these artistic concerts.

Wm. B. Sherwood also gave two piano recitals at one of our schools, with an excellent programme. Mr. Sherwood is quite a favorite here, and his recitals are always well patronized.

Mrs. Camille Ure, violinist; Miss Madeline Benson, soprano; Mrs. Belle Cole, contralto; Madame Teresa Carreno, pianist; and Chas. Feltch, appeared in one of the Star contra concerts and gave a first class entertainment. The brilliant achievements of Madame Ure and Madame Carreno were especially enjoyed. Miss Emma Thirby appeared at one of the following concerts, sang a Mozart aria, a waltz by Chopin, and took part in a duet by Verdi, for encore she sang "Bird Song" and "Home Sweet Home." Mr. Max Heinrich sang at the same concert. The Germania Orchestra also appeared. These Thomas gave two symphony concerts during the month. His "Lovers" and Beethoven's "Symphony No. 3" being the two principal pieces, followed by fine programmes. Miss Feltch sang at the first concert, and Mademoiselle Ure, who made her bow at the second. It would be hard to criticize these concerts, for as we cannot even compare any others with Thomas we must give Thomas the palm.

At Haverty's theatre strings "Fidelius" and "Pirates of Penzance," and "Apheline" the latter a new opera, were given during the month by the Mademoiselle Opera Company. The chorus and orchestra are fine. All our theatres are running at "attractions" but they complain very much of the small houses, first on account of the Lenten season, and second the skating rink craze is playing havoc with them all. We are now looking ahead to the German Opera Company, which is to be here during next month.

P. J. NERO.

CHICAGO.

CHICAGO, March 25, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:

I wish you had read all the "impressions" in the "Dramatic German Opera." Mr. Editor, has come to the various musical societies of our city, and as I have become, by long years of observation and a natural ability a critic, whose judgment is sought by his countrymen. I have also allowed this Opera Company to make an impression on me. But it differs from the other impressions. The first impression I received was, when I stood two or three hours, in the theatre, in the low row, in the vestibule "ice-house" would be the proper term for the first balcony. Every day I see the same thing. On the same Thursday I bought seats in the fourth row. This is an impression. The next was that your correspondent was refused admission on his press membership card; consequently he paid a little price. Then I was permitted to enter. Another impression I received was, when I bought tickets for my wife and child, and when I saw the programme changed and the lady did not appear, but my tickets would not be returned. I thought the night she did appear, I was angry, or all of your readers could naturally suppose that your correspondent might have been filled so full of gall and bitter sneer, that he would give the management and company ever-

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The Sultan of Turkey is said to be a great amateur musician. QUEZZ VIOGRO abominates Handel's music. Handel "don't care a Vic!"

LABRATIE MIRAVESCHI has been invited to take part in the State Concert in Berlin on the Emperor's birthday.

We still see occasionally a copy of the large edition of 300 published by *The Musical Courier*. Its editorials continue to be written in "loft-tailed Dutch."

At a performance in Cassel on the last anniversary of C. M. von Weber's birth, when the receipts were devoted towards defraying the cost of the Monument to be erected to the composer in his native place, Eutin, the entire audience numbered—7 persons.

The following, we are told, are the annual salaries of the leading singers at the Paris Grand Opera: Mmes. Krauss, 117,000 francs; Mlle. Isaac, 65,000; Mlle. Richard, 55,000; Laessle, 55,000; Salmou, 55,000; Mlle. Bache, 45,000; Desvignes, 40,000; Houdouin, 40,000; Faure, 100,000; Viallard, 75,000; and Villaret, 75,000.

On the evening of March 11th, Mr. and Mrs. Charles Kunkel celebrated their "crystal wedding." A merry but select company assembled to do honor to the happy couple, and after several hours of "a feast of reason and a flow of soul," and also of other things, they separated to meet again at the celebration of the silver wedding of the high contracting parties.

PARIS—A new opera, in three acts entitled *Diane*, has been brought out for the first time at the Opéra-Comique. The book is by M. Jacques Norman and M. Henri Regnier, the son of the famous actor of that name, and the music by M. Pliedlin, the composer of "Mandoline." The principal characters are sustained by Mlle. Nizery, Mlle. Chevalier, M. Talazac, M. Esain and M. Belhomme.

A correspondent of a New York paper, writing from Vienna, where he heard the young artist D'Albert play, also Moritz Rosenthal, after awarding them high praise says:

"Approx, may I be allowed to record in my impression that neither D'Albert nor Rosenthal—both of whom essayed the second Rhapsody—equal Mme. Bie-King in the wonderful effectiveness with which she performs the much murdered piece of Liszt."

PARIS—The newest and most attractive in its kind, recently adopted at the new Opera house, and consisting of a steam or vapor curtain after each act and during every change of scene. Wagner tried to utilize the idea for his *Nibelungen* Performances at Bayreuth, but the noise of the engines proved a serious drawback. The system was tested with satisfactory results during the representations of *Reyer's Sigurd* at the Théâtre de la Ville, Brussels. One great improvement in it as employed here is the entire absence of noise.

A writer in *Cherch's Boston Visitor*, speaking of Thomas Hastings, the author of "Orionville" and other hymn tunes, says: "His personal appearance was peculiar. He was an Athlete, always wearing blue spectacles, with long, wide hair like open glass, and July 2nd feet two inches in height."

These spectacles would have made any man look peculiar, we think. They should be found and sent to the New Orleans Exposition. They would also make the fortune of a dime museum.

When Mme. Rossini, relator of the illustrious composer, followed her deceased husband to the tomb in 1830, she bequeathed according to his desire a sum of 1,200,000 f. to the Public Relief Fund, for the building of a retreat to be inhabited by indigent artists or singers of the French or Italian nationality at the end of her career. A condition of the bequest was that five years should be allowed to elapse before this project be put in execution, in order to give the survivors of the sum specified above to accumulate and be incorporated with the capital; but the five years are more than past and nothing has yet been done in the matter. "A Cherisher of the Opera," writing to the *London newspaper*, has called public attention to this delay, and the Rossini legacy will soon be devoted to its use.

On one occasion von Bulow was excessively annoyed by a lady who sat in close proximity to the stage during the progress of one of his recitals, who kept up a constant humming throughout the performance of the first number. Of course this jarred upon the nerves of the sensitive Hans, he looked at the fair culprit several times. She withdrew, but under his glance she turned crimson. He stopped suddenly, wheeled about on his piano stool, looked the frightened of fender full in the face, and exclaimed: "If you would only fan it in, for heaven's sake!" On another occasion he was annoyed by the loud talking of a lady, von Bulow, very exasperated, stopped in the middle of his piece, and exploded with: "Zutwiler herre die ich oder ich?" "Bulow, you silly, or I!" It will be seen that on Bulow can be provoked to the ladies, but his success is not always rough, nor are the times always members of the fair sex. No, the exquisite *Reverie* of the following, which was directed at one time by someone than Napoleon, Bulow had been invited to play for the emperor at his palace. Napoleon listened for some time very quietly, and then began an animated conversation with Countess, who was seated next him. He was so much interested in the piano recital; Napoleon appeared surprised, and turned to Bulow to inquire why he had suspected Napoleon so suddenly. With the greatest possible sang froid Bulow replied: "Countess's finger on my hand was so quiet—so quiet—when the Emperor speaks, all must be silent!"

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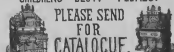
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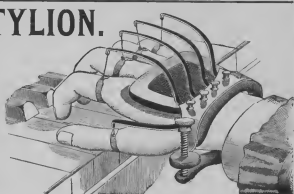
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COMICAL CHORDS.

A SERENADE.

I sing beneath your lattice, love,
A song of great need for you!
The moon is getting rather high,
My voice is, too.

The larklet in deep shadow lies,
Where croaking frogs make much ado,
I think they sing a trifle hoarse;
I sing so, too.

The blossoms on the pumpkin vine
Are sleeping dreamily of the day,
'Tis warm the flowers are willing fast
My collar, too.

All motionless the picture stand
With silent moonbeams slanting through;
The very air is hushed, love,
And I am, too.

Oh, could I soar on loving wings,
And at your window gently wait!
Put forth your lattice-rod, my love—
So I'll bolt, too.

Spirit of the press—cider

Hard to beat—balled eggs.

A bean-pod—the March pole.

A soured shell race—clams.

A drink for the sick—well water.

A stirring time—making portidge.

The latest thing in boots—stockings.

All the rage with the girls—marriage.

The English home ruler—the lady of the house.

His own representation—appliance from the gallery.

The board of education—the schoolmaster's shingle.

Songs of the dry goods clerk—"No buying in delatse"

Going out with the tied—a wedding party leaving the church.

If a girl wants to get married she generally says so to her

popper.

"What is marriage?" "One woman the more and one man the less."

It was Hood, we believe, who said that a good clergyman is

"piety personified."

When a man calls his wife's maid an angel it is time for the

wife to make her fly.

"Ah," said a deaf man who had a scolding wife, "man

wants but little hear, Betsy."

The king of the Fiji island is said to possess "Baby Mine"

very much.

He likes it well done, too.

ROBE was the first man who strictly observed Lent. He

lived on water for forty days and forty nights.

Upon a modest gravestone in a Vincennes cemetery appears

the plaintive legend: "His neighbor played the cornet."

The master of a marriage procession," says Helius, "always

reminds one of the music of soldiers entering upon a battle."

A man who bought a box of cigars, when asked what they

were, replied, "I bought for a course of lectures from my wife."

WATKIN do we find the earliest mention of a free admission

to the theatre? When Joseph was led into the pit by his brethren for nothing.

A Western editor says that water has tasted strong of sinners

ever since the deluge, and that's the reason why he takes

whisky in lake.

GENTLEMAN: "I say, waiter, I've just cracked this egg

look at it. 'Galler.' 'Don't look very nice at that end, I must

say; try the other."

"BEWARE! Look at the horse, his two toothpick sticks!"

At a fashionable wedding in Boston, as the bridal

procession was passing up the aisle, the organist struck up,

"Beware! she's looting thee."

"JENNY, what makes you such a bad girl?" "Well, mamma,

God sent you just the best children He could find, and if they

don't suit you, I can't help it."

AYCOCK once said of a lady whose tongue suggested perpet-

ual murder in every vowel, that she had been dangerously ill

but was now dangerously well again.

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A rose of gold makes a fraction over half a million of dollars, and when a man says his wife is worth a million, it is not his wife he weighs 120 pounds, she is worth \$50,000.

"In night, Two lovers lean
Upon the gate.
A yearning form is seen,
It is their fate.

A piercing scream from her
The welkin rent;
It was, you infer,
Her part-vent

Her lover sought to smooch,
Alas! too late.
He's hushed with a boot
Beyond the gate.

"CHARLEY: 'What girl was that you had in low last evening?' Harry (on his dignity): 'What you please to call low, sir, is what people of culture generally speak of as blonde tresses, sir.' 'Goes off in a huff.'

An earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed his hair of tears over it."

A ROSE once told to Jerrold, in a company which was discussing the merits of a certain piece of music. That song, sir, always carries me reading an account of a prize fight. Friends and asked: "Will some one kindly sing it?"

"THROWN up the sponge, did he?" said Mrs. Spilkins, as her husband finished reading an account of a prize fight. Why, he might have known he couldn't keep a sponge on his stomach. "What did he say to her, for any law?"

A LITTLE boy whose sisters strolled in the woods for the bright head leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: "My! you got autumn-leave whiskers, haven't you?"

"Dan," said a four-year old, "give me five cents to buy a monkey. I have one monkey in the house now," said the older brother. "Who is it, Dan?" "You," was his reply. Then give me five cents to buy the monkey some nuts." The brother could not resist.

An old Scotch lady who had no relish for modern church music was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem. David sang that anthem to Saul. It is the old lady's anthem." "Well, well, I too for the first time understood why Saul threw his javelin at David when the lad sang for him."

PIANO-FORTE HANDS.

IN connection with Franz Liszt's visit to Vienna, Ludwig Hevesi, in the *Feuilleton* of the *Bratislava Zeitung*, offers all manner of interesting remarks concerning the hands of celebrated piano-forte players. This intellectual narrator writes: "The great traveler appeared among the birds of passage of recent days as he does at every spring and fall season. He was called upon to press several hands that belong to him in their every fibre. They belong to him, perhaps, because he knows how to press them so heartily with his own incomparable hand, that prototype of a natural "piano hand." The piano hand furnishes an interesting chapter, and we can readily understand how a Viennese professor named Hans Schmitt, once began to found a "hand-book" of piano-forte players, in which the outspread hand of every renowned player was accurately shown, as it had been placed upon the page in *natura* and its outlines carefully traced with a lead pencil. What a variety there existed among the artists' hands, all of them, nevertheless, born to further the same art! The great hand of Liszt, "stretches around the corner," the paw of Rubinstein, of which an excellent colleague once said: "When Rubinstein strikes a *fortissimo* with all his ten fingers at the same time, the very antipodes start up in pain," the large man's hand of Sophie Menter; and finally the contrasting small-hand pianists, with the mighty Tausig at the head of the list, and stout Jasé and little Josef, of whom we never comprehend how they manage to draw so much from the keys. Besides it is only necessary to shake hands with piano-forte heroes to recognize their art in the pressure of their hands. Rubinstein's hand feels like a heated stone, hard, and quiet and warm; while Liszt's is a wondrous structure, like a many-limbed, war-m-blooded reptile that we are unable to grasp because, in its excessive suppleness and flexibility, it slips through our fingers unawares. It is precisely the hand of those peculiar "curling figures," *pianissimo*, and clearly cut in their most delicate tone-vibrations, as they are to be seen in his "*Adieu, Adieu, Adieu* Source." Evidently this hand wrote those notes for itself.—*Berliner Tagblatt*.

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PROVING THE LIKENESS.

HERE lived in Brussels a celebrated painter named Wiertz, whose eccentricities were such as to give him the name of the crazy artist. That there was method in his madness, the following anecdote shows.

After having finished a portrait of the aristocratic Countess de Arnos, who pretended to be only thirty when nearly sixty, she refused to accept the painting, saying it did not look as anything like herself, and that her most intimate friends would not recognize a single feature of her on that piece of canvas.

Wiertz smiled kindly at the remark, and, as a true knight of old, gallantly conducted the lady to her carriage.

Next morning there was a grand disturbance in the Rue de Madeline. A big crowd was gathered before a window, and the following was whispered from ear to ear:

"Is the Countess de Arnos really in jail for her debts?"

Wiertz had exercised a little vengeance toward his noble but unfair customer. As soon as she had refused the portrait, he set to work and painted a few iron bars on the picture, with these words:

"In jail for debt!"

He exhibited the painting in a jeweler's window, in the principal street in Brussels, and the effect was instantaneous.

A few hours later the Countess was back at Wiertz's studio pouring invectives on him at high pressure—"To have exhibited her likeness under such scandalous"—etc.

"Most noble lady," was the artist's reply, "you said the painting did not look anything like yourself, and that your most intimate friends would not have recognized a single one of your features in the picture. I wanted to test the truth of your statement, that is all."

The portrait was taken away, the city laughed, the artist charged double price, and gave the amount to the poor of the city.

OUR BOOK TABLE.

MODERN SINGING METHOD, THEIR USE AND ABUSE. By Frank Holmes. Boston: Oliver Ditson & Co.

There is more sound sense and practical information in this little pamphlet of thirty odd pages than in many large volumes we have seen on the subject of the cultivation of the voice. It will well repay every teacher and every student of vocal music to send to the publishers thirty-five cents, the price of the book, and to spend a few hours in its study.

A PROTESTANT CONVERTED TO CATHOLICITY BY HER DAUGHTER AND PRAYER BOOK. By Mrs. Fanny Maria Pittar. Buffalo: Catholic Publication Society.

This book contains two hundred and twenty-five pages. We read a portion of it supposing there might be something argumentative and solid in it; instead we found a flabby account of Mrs. Pittar's religious experiences. Life is too short and able books too numerous to spend one's time on "awash," religious or otherwise. We wonder what sort of a face Bossuet would have made in reading this production.

FRESH FLOWERS. By Emma Phil. Boston: Oliver Ditson & Co.

This is, as the sub-title has it, a song book for the infant classes of Sunday-schools. It contains sixty-four pages of excellent words and appropriate music, also seventeen illustrations. It should be largely adopted for the use of infant classes in Sunday-schools and would not be out of place in the home.

HENRY DARWIN, Jr. called upon us when in the city recently. He was very highly pleased with the results of his Western trip, among which were the sale of a parlor grand to the Hotel Main at Fort Smith, Ark., twenty-three pianos to J. W. Stroppe & Co., of Kansas City, who further contracted for one hundred and fifty more during the year. Ph. Werthe, New Orleans, has adopted the Behning pianos as their leading make. Young Mr. Behning is a "chop of the old book," and "a hustler" in his own quiet way.